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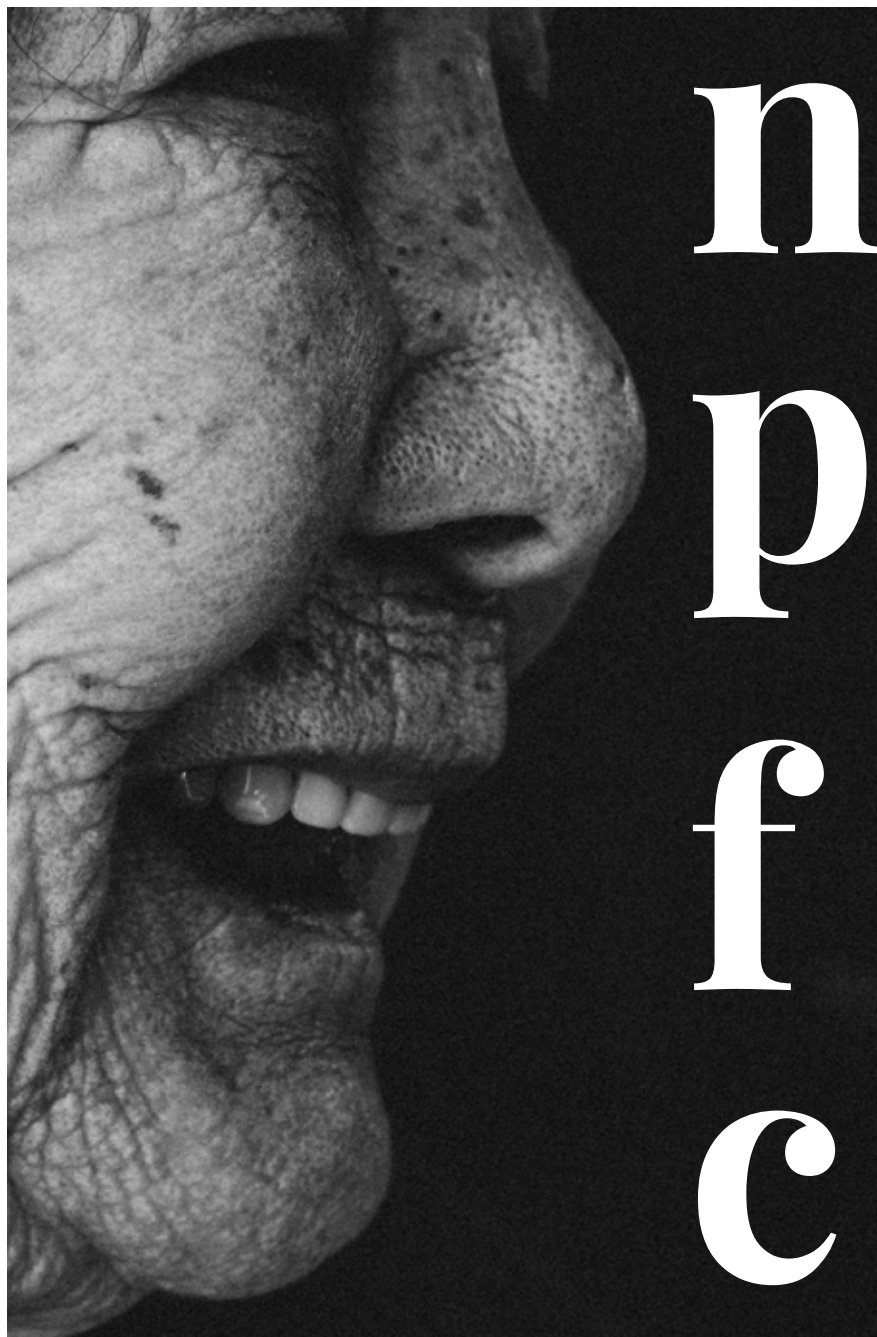
no place for chance

MYTHS AND STEREOTYPES ABOUT OLD AGE AND AGING

CRISTIANO DE **ASSIS** /
SUZANNE **TANOUE** /
PATRÍCIA **YOKOMIZO** /
ANDREA **LOPES** /

EDIÇÕES EACH

CRISTIANO DE ASSIS
SUZANNE TANOUE
ANDREA LOPES
PATRÍCIA YOKOMIZO

NO PLACE FOR CHANCE

myths and stereotypes about
old age and aging

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Tradutores:
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Andrea Lopes

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PREFACE

The objective of the book No Place for Chance: myths and stereotypes about old age and ageing (in Portuguese: Onde o Acaso Não Tem Vez: mitos e estereótipos sobre a velhice e o envelhecimento) is sharing, artistically and in a thought-provoking way, the five analysis categories that resulted from a research and literature review involving myths and stereotypes about old age and ageing. Each category comprises a book chapter: Degeneration, Morality, Sexuality, Age Roles and Productivity.

The research sources were Brazilian journals specialized in ageing, since their foundation years until 2021. Characterized as a scientific disclosure material, beyond the many other audiences that may be interested or already work in this field, the book also aims, as a supplementary educational material, to promote higher education formation in Gerontology and related areas. It is noteworthy that the research observed a scarcity and little organization of scientific production in this field on the subject in Brazilian literature, reinforcing its originality. The project was funded with University of São Paulo's Fellowship Program, as an extension project. It has versions in Portuguese (Brazil), Spanish and English. The full version of the research is available for free access to the public.[1]

The research and the present publication are part of the productions of the education, research and extension group Aging, Appearance and Meaning[2] (EAPS in portuguese), from University of São Paulo's School of Arts, Sciences and Humanities (EACH). Both were born and led from personal, academic and scientific concerns on the subject by Cristiano de Assis and Prof. Dr. Andrea Lopes, his research advisor.

With the intention of creating this publication, two other members of the group, Suzanne Tanoue dos Santos and Patrícia Yokomizo, joined the efforts, added to the equally voluntary collaboration of Milton Rocha in the

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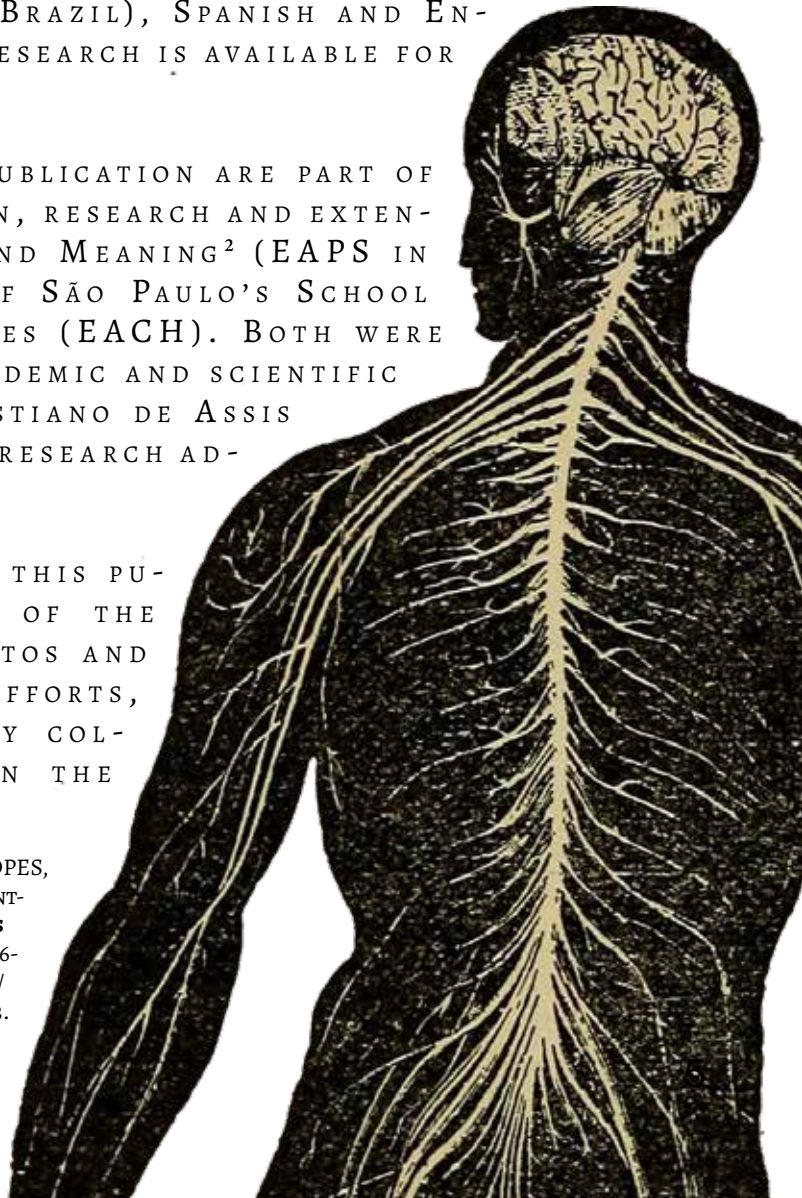
1 ASSIS, C. P. de; TANOUE DOS SANTOS, S.; MELO, R. C. de; LOPES, A. Mitos e estereótipos em periódicos brasileiros de gerontologia: uma revisão de escopo. **Estudos Interdisciplinares sobre o Envelhecimento,** [S. l.], v. 28, 2023. DOI: 10.22456/2316-2171.128255. Disponível em: https://seer.ufrgs.br/index.php/RevEnvelhecer/article/view/128255. Acesso em: 22 jun. 2023.

2 https://sites.usp.br/grupoeaps/

translation into Spanish. The authorial artistic production included people who are part of the authors' circle of relationships, inspiring the visual proposal of the work. All of them, whose contributions were also voluntary, signed the Free and Informed Consent Term for the dissemination of their image.

The reflections, as the creation of the work matured in the midst of the global reality experienced in the COVID-19 pandemic, united the authors in the face of the various growing dissatisfactions. Among them, those in relation to the images, perceptions, mentalities, meanings and discourses produced about old age and aging, present in the understanding and management of conditions reserved for the elderly, stand out. Such a scenario and social dynamics involving different myths and stereotypes were especially identifiable in the media, as well as in institutional and everyday relationships.

Also, the data discussion relied on the contributions of the concept proposed by Merton (1948)[3], named self-fulfilling prophecy. For this author, to reinforce fake or oversimplified affirmations - such as stereotypes - can lead to behaviors and inconsistent interpretations that would read such affirmations as true. There are alternatives to face that, though. According to Merton, one way to break the cycle of self-fulfilling prophecy is to question the initial propositions and offer new definitions, which are in fact linked to realities and their diversities. Thus, the present publication uses art as a means of recording, communicating and contributing to the promotion of these changes.

It is worth noting that the option for art as a platform also aims to raise awareness, to provoke and to inform. Through photography, collage and other artistic manifestations, EAPS group seeks to disseminate science, while discussing, questioning, sharing and demonstrating the countless possibilities of aging and being old, beyond myths and stereotypes that insist on randomly defining them.

Finally, the book invites us to think about how our postures and choices, from the simplest to the most complex, may not just be the work of simple chance. Often, they involve, result from and/or reinforce a system of beliefs, images, perceptions, habits, mentalities, meanings, narratives, tensions and discriminatory and excluding speeches. This dynamic and complex social fabric is socio-culturally constructed over the lifetime of relationships, which are built on relations between collective entities and individuals, generation after generation. No Place for Chance was the way found by EAPS to invite everyone to reassess this system of beliefs, habits and practices that edify myths and stereotypes, when aimed at removing the heterogeneity of human life possibilities throughout the aging process.

The authors.

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3 MERTON, Robert King (1948). The self-fulfilling prophecy. **The Antioch Review**, 8(2), 193-210.

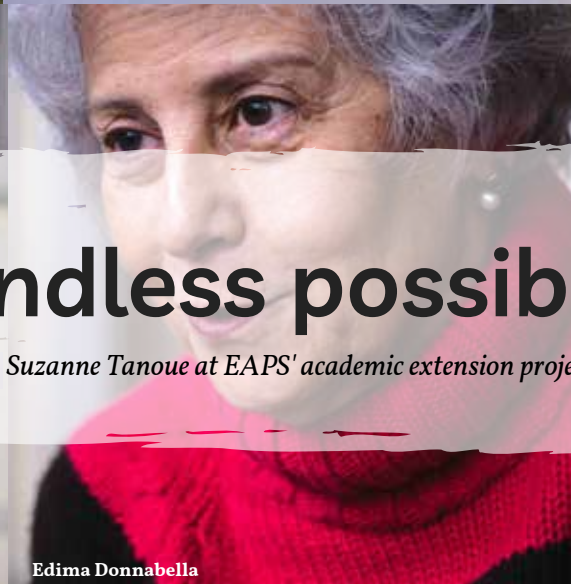
In this page, The Dental cosmos. 1912. Image from page 373.

On the next page, Chart of the Face. Dr. Alesha Sivartha, 1898.

"IF MEN DEFINE SITUATIONS AS REAL, THEY ARE REAL IN THEIR CONSEQUENCES"

THOMAS THEOREM

THOMAS & THOMAS (1928). The child in America. Oxford: Knopf. P. 572.

there is not a right way to get old
Stock photos found on Canva using the search term "older woman"

but, there are endless possibilities

Photographs by Cristiano de Assis & Suzanne Tanoue at EAPS' academic extension projects.

stereotype

1 GRAPH Solid metal plate used for print, in which characters are fixed or stable, molten by a papier-mâché mold, cast or another material; cliché, stereo, pattern.

2 GRAPH Art, method or process ok making such metal plate.

3 GRAPH Print made with a stereotypy plate.

4 FIG That which molds itself into a general or fixed pattern.

5 FIG Pattern formed by preconceived ideas, resulted from the lack of general knowledge about any given subject.

6 FIG Image, idea categorizes somebody or something based exclusively on fake generalization, expectations and judging habits.

7 FIG Something that is not original; triviality, buzzword, commonplace.

Michaelis Dictionary, 2021.

Estudio Moderno. (1961). Copia digital. Madrid : Ministerio de Educación, Cultura y Deporte. Subdirección General de Coordinación Bibliotecaria, 2015

1 Fantastic story of oral transmission, whose main characters are gods, semigods, supernatural beings and heroes that simbolically represent nature phenomena, historical facts or human condition's aspects; fable, legend, mythology.

2 Naive and simplified interpretation of the world and its origins.

3 Story that, alegorically, lets a natural, historical or philosophical fact glimpse.

4 FIG Person or fact whose existance, present in people's imaginations, can not be proved; fiction.

5 FIG An unexplained and inconceivable fact; enigma.

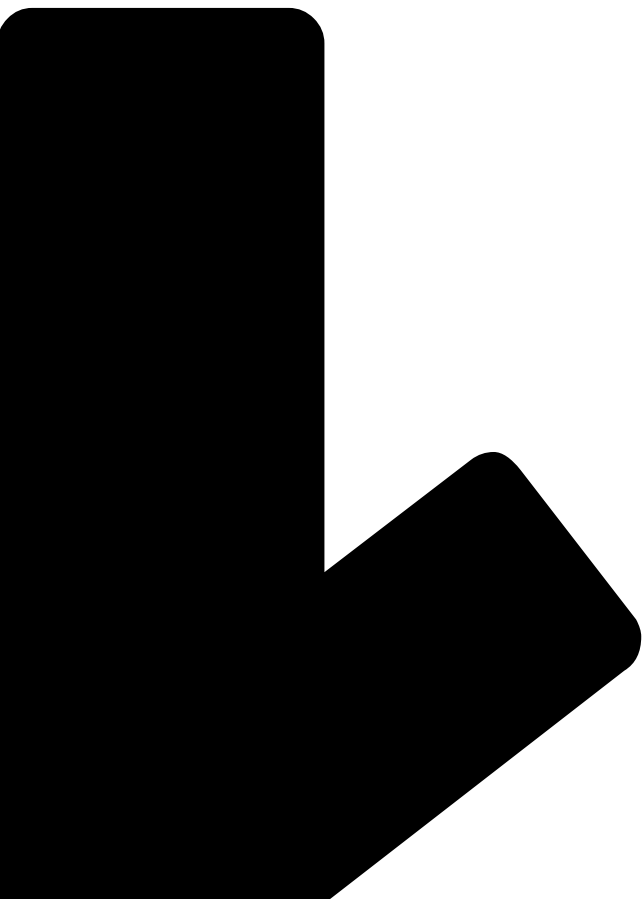
6 SOCIOL A belief, generally unprovided of moral or social values, developed by members of a group, that works as a support for their actions or positions. Mythology: The myth of white supremacy.

7 FIG Representation of facts or characters far away from the original, made by imaginary or tradition that end up increasing or modify them.

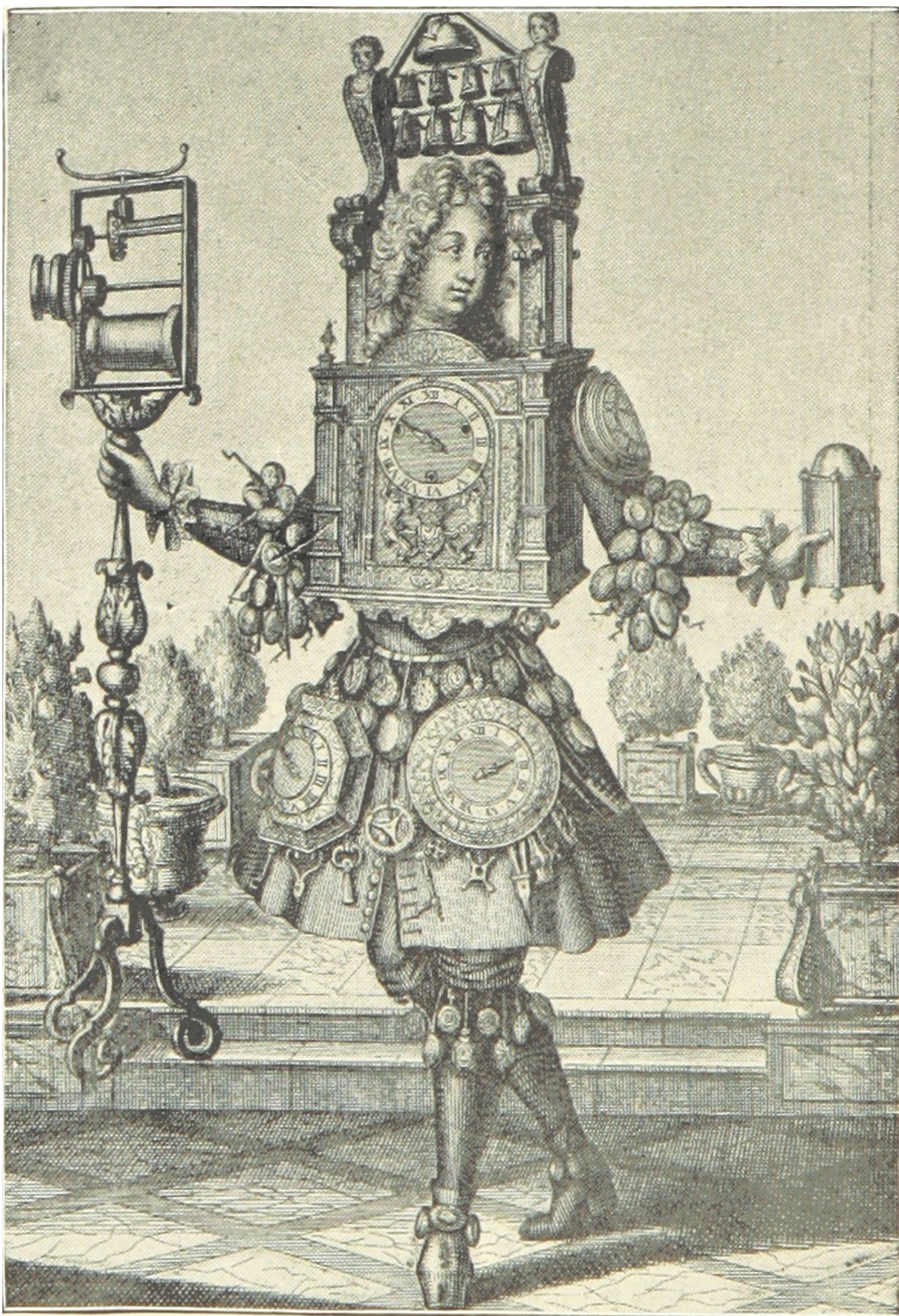
8 FILOS Purposefully narrative or poetic speech, whose goal is to transmit a tenet through a simbolic representation: Prometheus myth.

Michaelis dictionary, 2021.

Adriaen Collaert after Maerten de Vos. (1580-1584). *Fire*.

ſi non
ab igne Omnia

DEGENERATION AND FINITUDE

This category of analysis gathers notions regarding the imaginary of ageing as a process marked exclusively by loss. In this scenario, old age is seen as the peak of the degeneration and is deeply associated with death.

Lucy Elisabeth Drummond Sale Barker. (1885). *Illustrated Poems and Songs for Young People.*
British Library. Digitised image from page 262.

Bourgeois, Émile. 1896. *Le Grand siècle. Louis XIV. Les arts, les idées, etc [With plates]*. British Library. Digitised image from page 248.

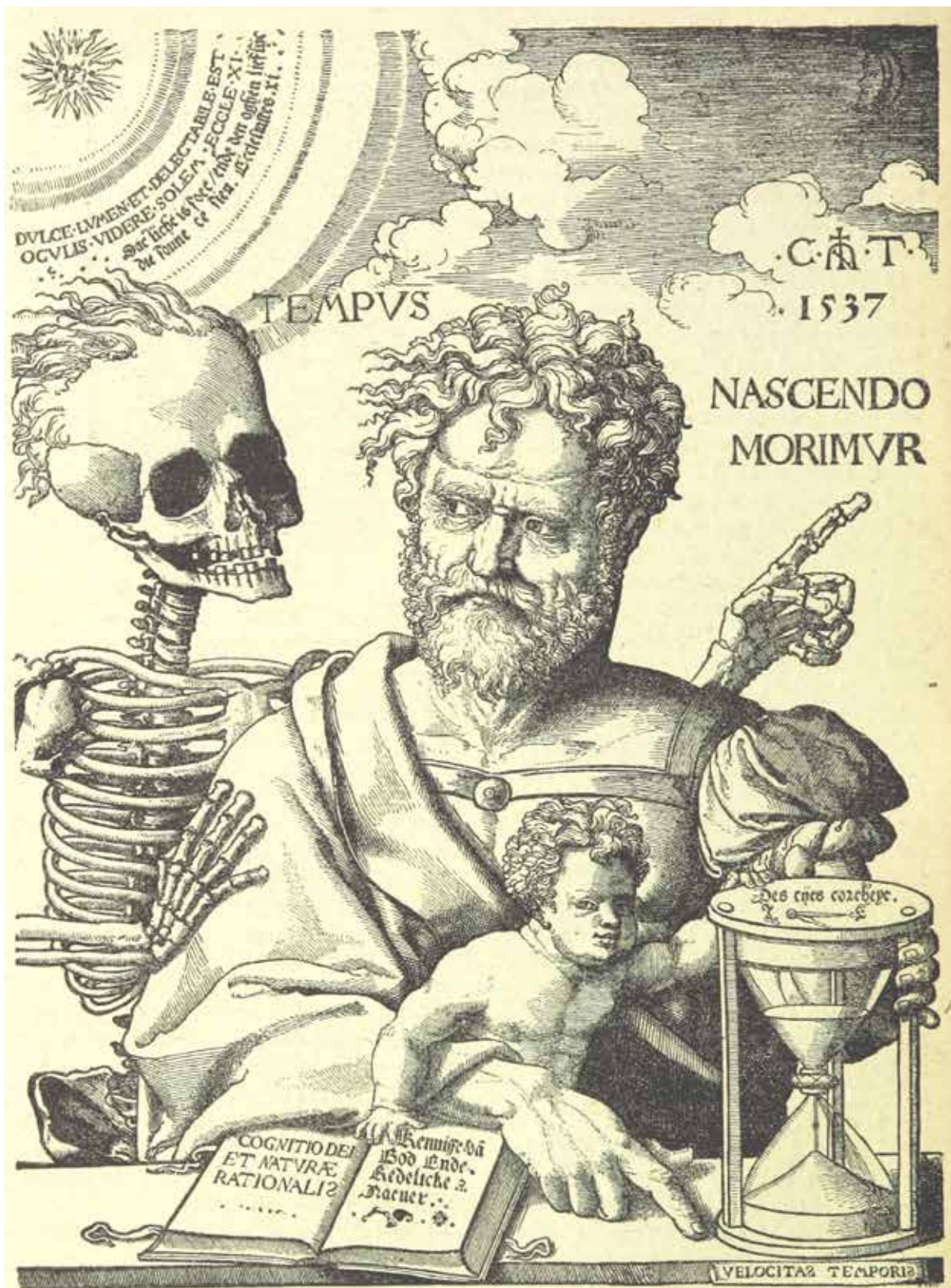



Abb. 140. Allegorie auf die Vergänglichkeit. Kpfr. von Cornelis Teunissen. Nagl. M. II, 725, 9. 1537. Wien, Sammlung Jos. Wünsch.

Steinhausen, Georg. (1899). *Monographien zur deutschen Kulturgeschichte, herausgegeben von G. Steinhausen.* British Library. Digitised image from page 142 .

to age,
to click,
to bloom
Nikon
SPEEDLIGHT SB-700
Nikon

FOR PHOTOGRAPHER JOILTON ELIAS, 54, THE AGEING PROCESS HAS BEEN AN OPPORTUNITY FOR HIS SENSIBILITY TO BLOOM.

The notion that the ageing process is marked exclusively by loss, sickness and degeneration is one of the main aspects found in the scoping review that guides this book. The myths and the stereotypes concerning this perspective are linked to a reductionist and simplified point of view about what is, in fact, to get old. Additionally, there is also the interpretation of old age as the peak of ruin, leading to death.

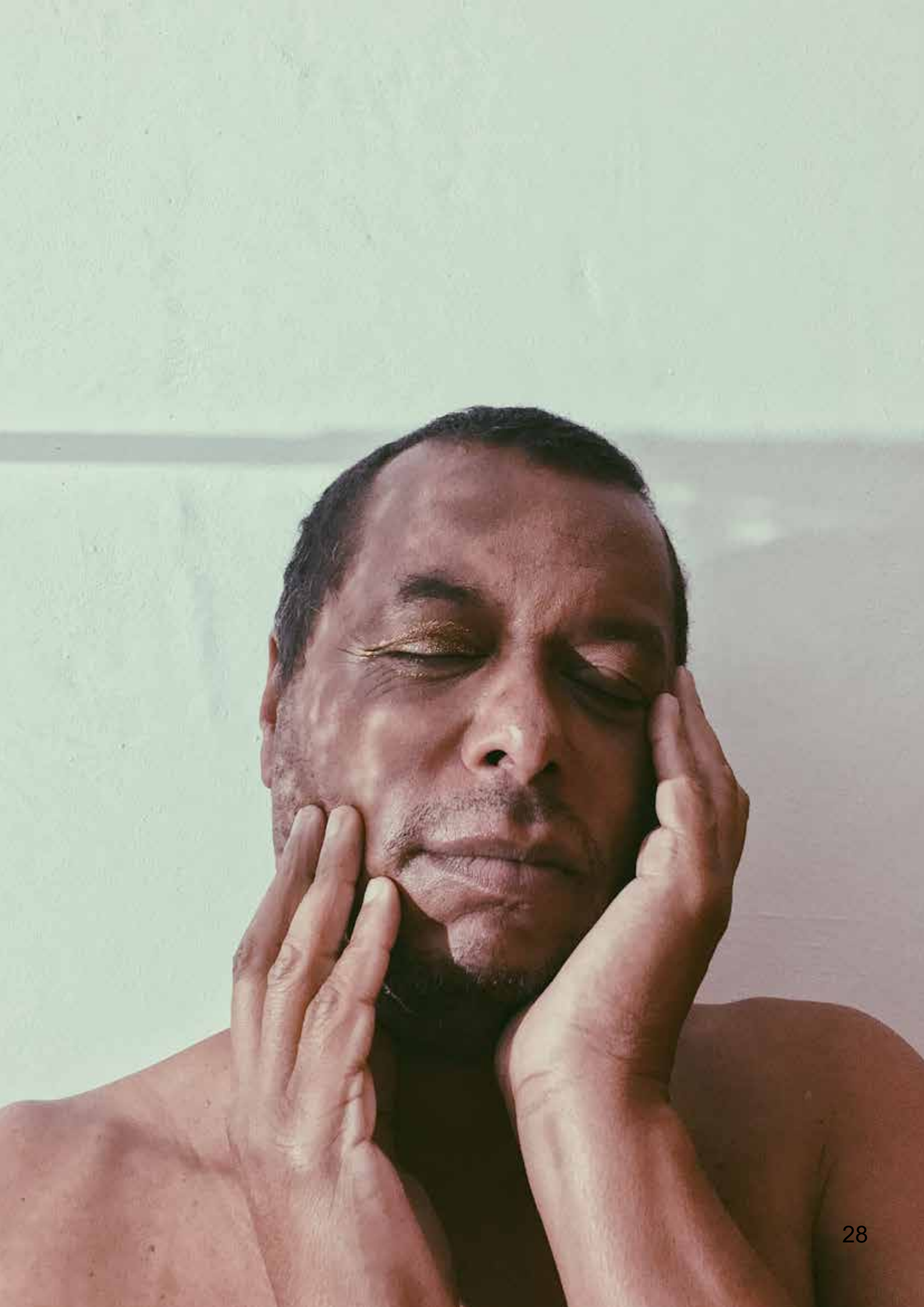
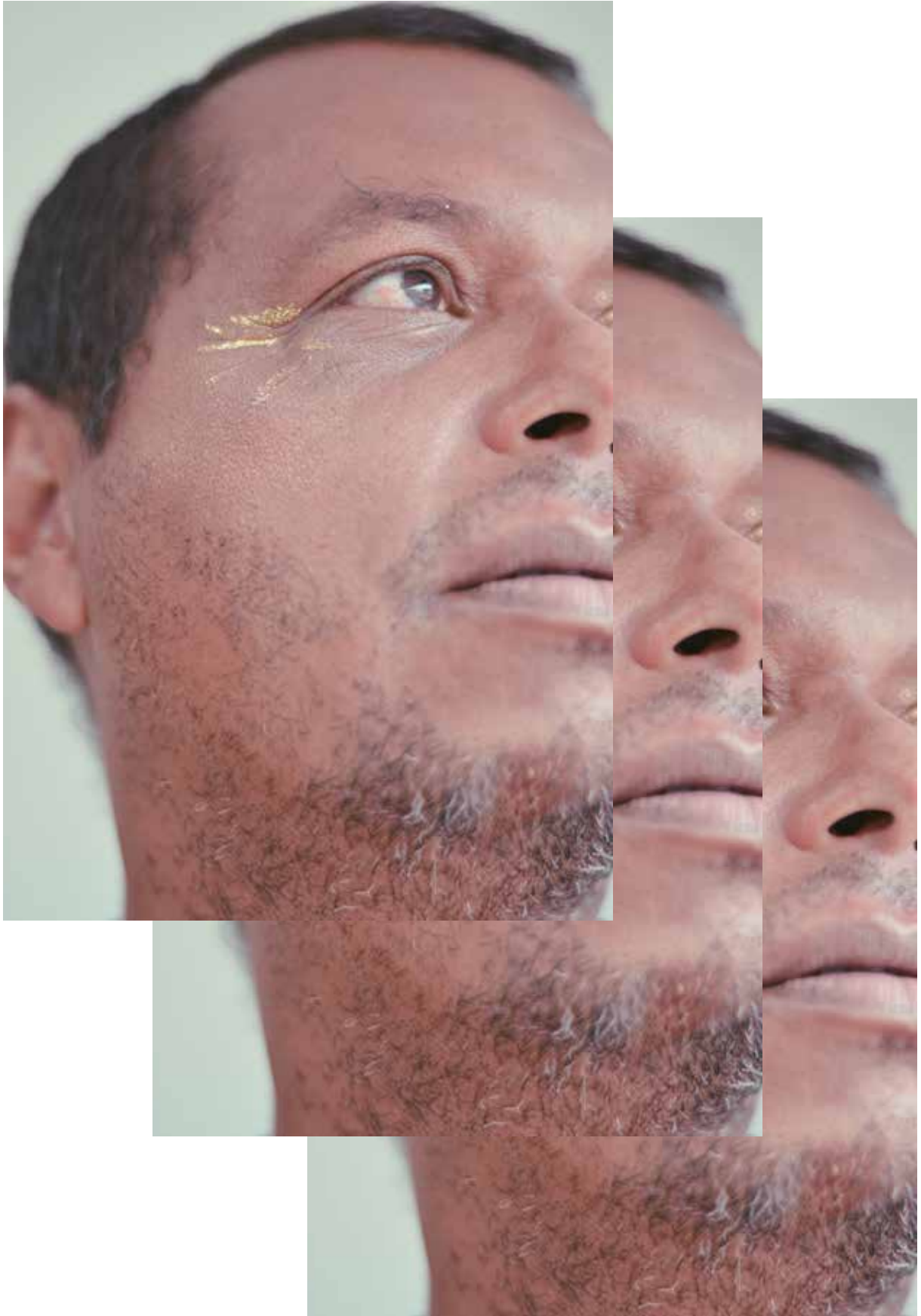
When there is a gender and racial analysis, one can say that the odds of actually getting to become an old person are against black men. In Brazil, many black men do not get to be 30 years old. According to Brazilian Institute of Geography and Statistics' paper Social Inequality by Color or Race in Brazil, in 2017, the homicide rate of black men from 15 to 29 years of age was 85 for each 100 thousand inhabitants. Among white men of the same age, the rate was 37 for each 100 thousand inhabitants (IBGE, 2019)*. Likewise, Applied Economics Research Institute's 2020 Violence Report points out that a black person is 2,7 times more likely to undergo lethal violence than a white person (IPEA, 2020).

Over the last 54 years, photographers has been fighting against these odds. A black man from a poor background, he battled the uncertainties about his future with a very much required roughness. He lost friends for violence, his father due to alcoholism and his mother due to ovary cancer.

Nevertheless, at 40, he found a way to make his sensibility - eaten by Brazilian social reality - bloom: photography. With the support of his only daughter, he got back studying, won photography awards and has been making new friends ever since. Not without losses or adversities, but finding support in art to overcome tensions and conflicts that still challenge him.

During the photoshoot in the following pages, Joilton changes roles for a moment. He exposes his tenderness earned by resistance throughout his ageing process - in front of the cameras this time around.

*Instituto Brasileiro de Geografia e Estatística. (2019). *Desigualdades sociais por cor ou raça no Brasil*. Estudos e Pesquisas-Informação Demográfica e Socioeconômica, 41. Rio de Janeiro: IBGE.

*Instituto de Pesquisa Econômica Aplicada. (2020). *Atlas da Violência 2020*. Brasília: Ipea.

Photography and article by: Suzanne Tanoue

Model: Joilton Elias

GENDER AND SEXUALITY

This category englobes the myths and stereotypes that perceive old people as assexual beings: with no desire, no sexual intercourse nor sexuality. This notion was largely popular among the articles studied for the scoping review.

The analysis throws light to the fact that these charges and penalties, in general, are more frequently present throughout women's ageing process. Additionally, it highlights the invisibility and oppression that LGBTQIA+ seniors go through.

On the right: terms associated with old people's sexuality found on the scoping review.
Model: Amenália Rocha.

According to the Diversity Orientation Guide (2018), sexuality is a wide concept that involves every single expression of affection and contact that results in pleasure. It is just not defined by penetration itself or even by the sexual act, let alone is an exclusive human aspect of adults or young people. Sexuality makes us as people from the beginning until the end of life. Even if it is an essential part of old age, the idea that old people do not experience their sexuality is deeply and cruelly rooted in our behaviour, speeches and mentalities. In the following photoshoot, we aim to explore some points regarding this topic, based on the findings of the scoping review and the Diversity Orientation Guide, launched in 2018 by Brazil's Ministry of Human Rights. The models are members of USP 60+ Program.

Model: Rogério Pimenta

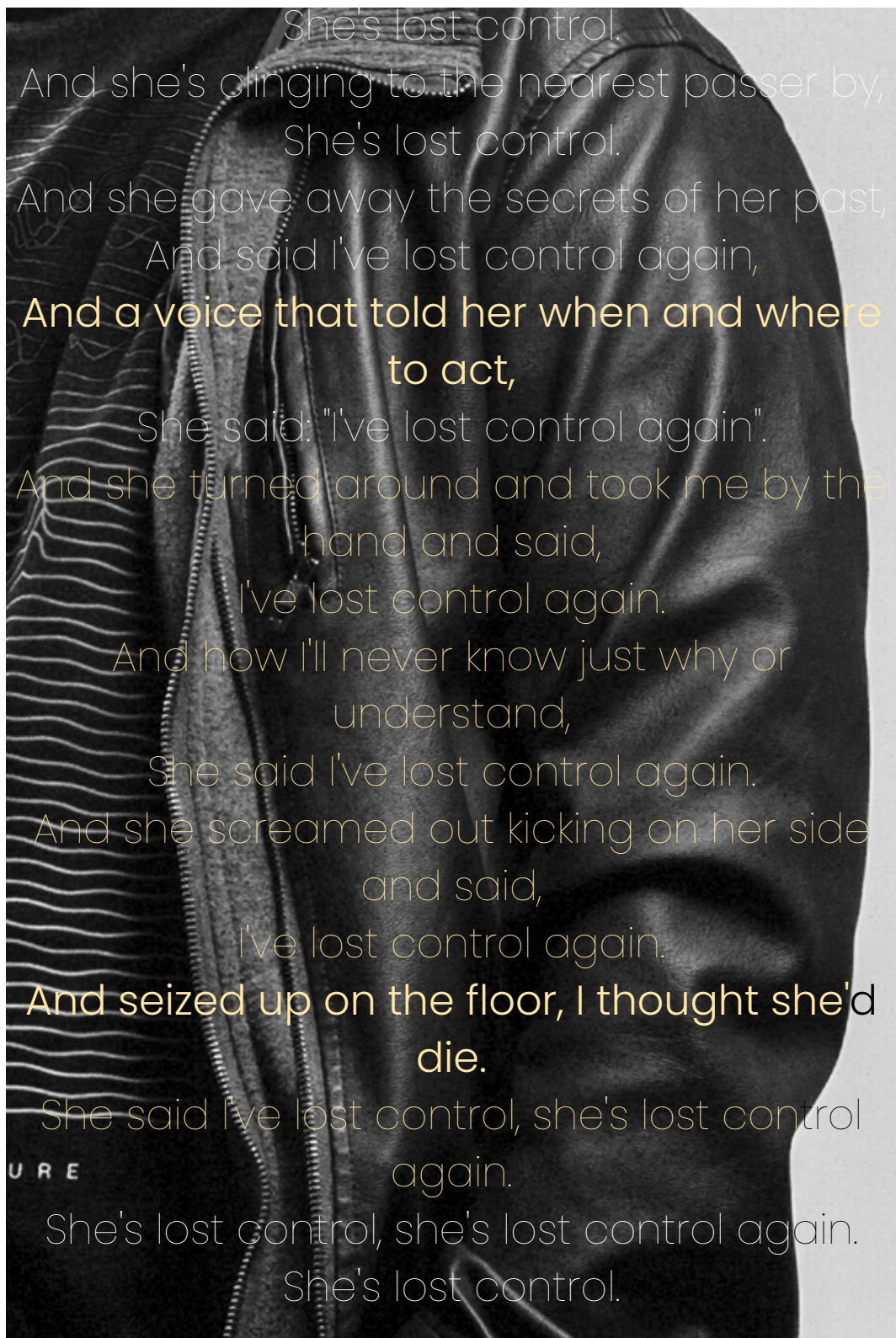
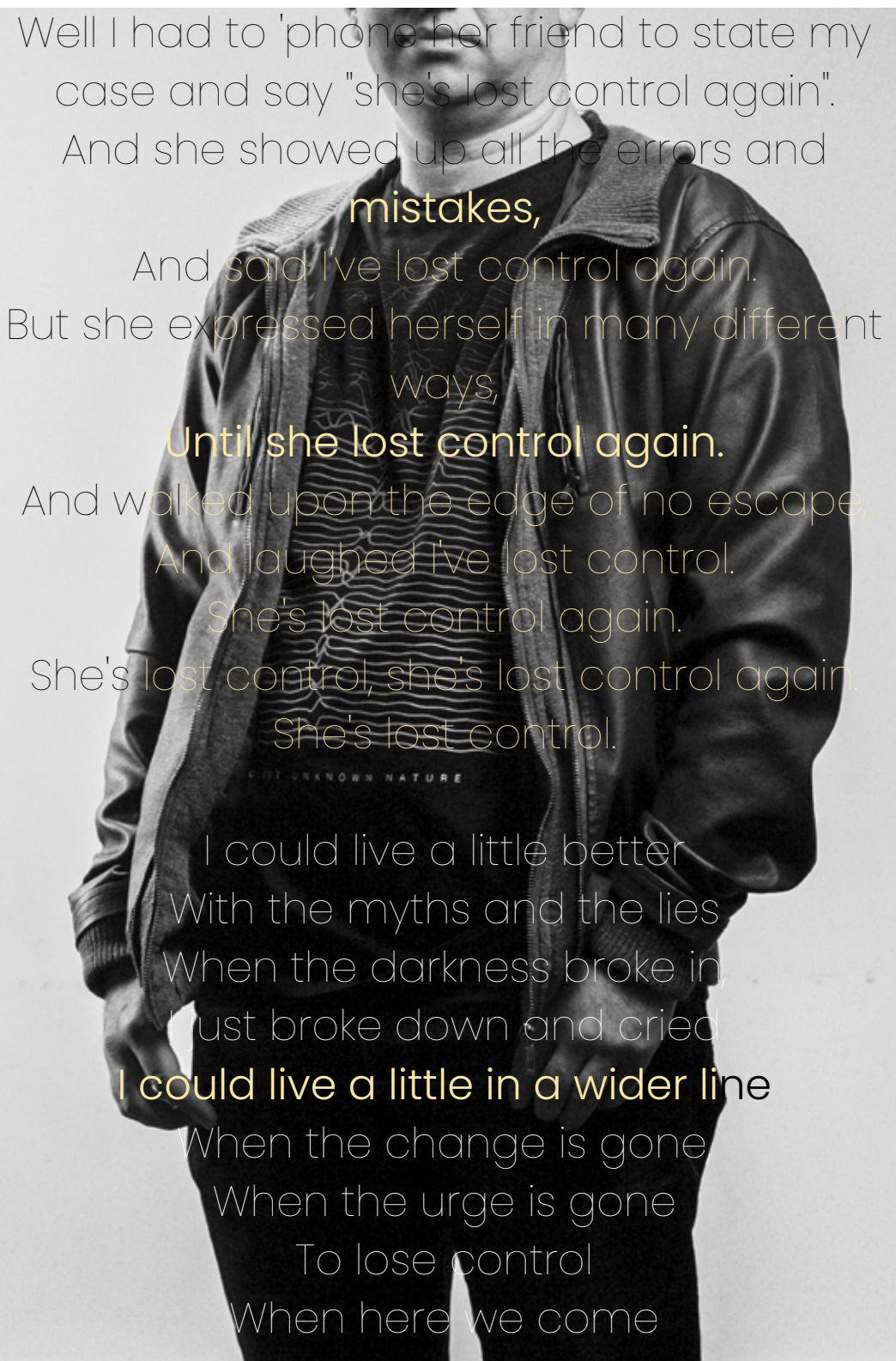
Sexless old age is a notion that, as any other myth and stereotype, suppresses diversity. Likewise, it hides the different forms of expression and perception of sexuality throughout the decades that comprises old age, explained as a socially constructed category.

Model: Bartira Nunes Martins

Modelo: Maria de Lourdes Palermi.

Perhaps as a cause, perhaps as an effect, the same stereotypes are related to negative actions, even violent, facing old people's exercise of sexuality. For instance, there are many forms of prohibition and even punishment for demonstrations of sexual desire in Long Term Care Facilities and homes, led by family and friends. There are numerous affected territories and forms: how to dress, to speak, to dream, to dance, to

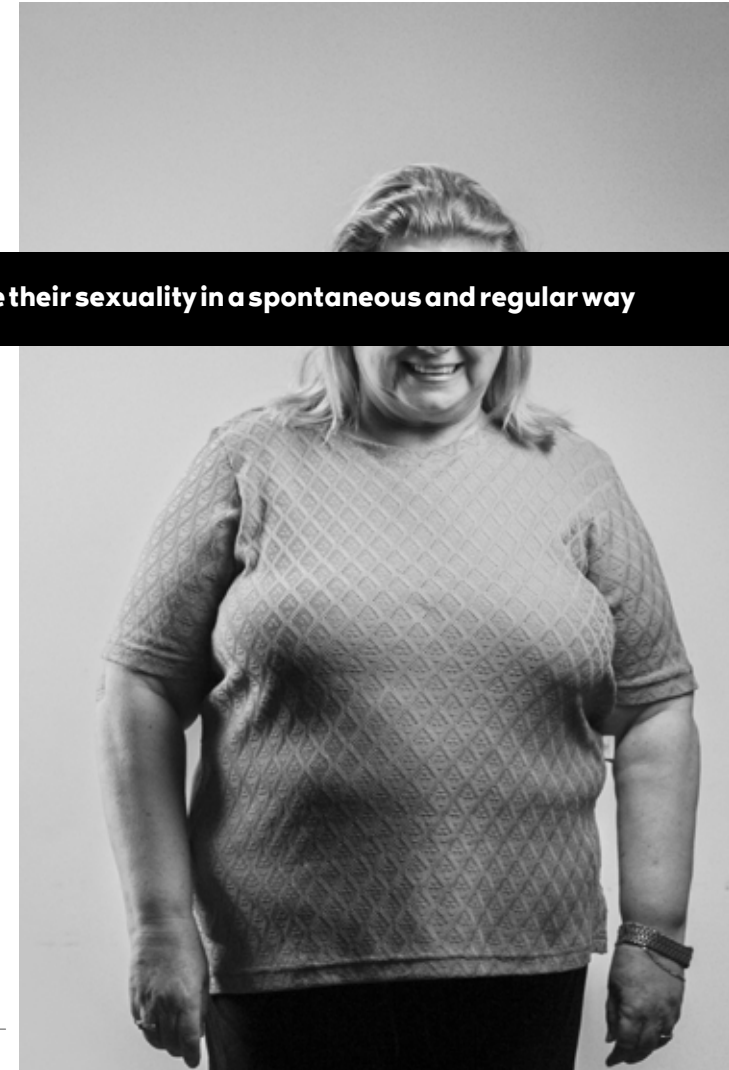
She's lost control

Confusion in her eyes that says it all.

Model: Rogério Pimenta.

Joy Division's "She's Lost Control", from the BBC Complete Recordings
Unknown Pleasures (1979)

Model: Maria Valdeci da Silva

At the same time that facilities in general do not create adequate opportunities, spaces and conditions for its residents to experience and express their sexuality,

families also embarass, judge and stop its older members to

live and experience their sexuality in a spontaneous and regular way

Model: Marli Guerra

This burden is heavier for the old woman, to whom it adds up to many other layers of charges and social punishments.

Model: Marlene Fernandes Zinetti

Model: Vanda Aracelia Sessi

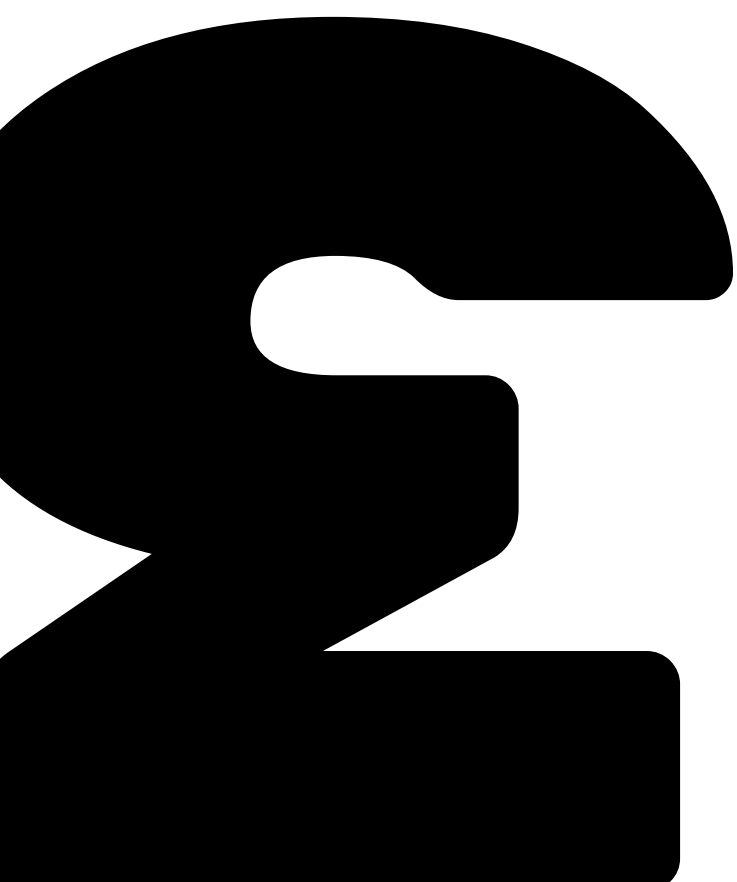
Also for LGBTQIA+ seniors, severely oppressed and unseen.

"Sexuality is not just sex, it is the touch, the hug, the gesture, the word that transmits pleasure, etc. Nowadays, there is a greater freedom to talk about it, but still there are control, repression and ignorance mechanisms [...]. Living in a sexualized environment, we still find misguided, appealing, questioning, mystifying and framing speeches [...]. Sexual intercourse is also social intercourse, historically built, with models and structures and values of a given time in history".

Manual orientador sobre diversidade.

Brasil. (2018). Ministério dos Direitos Humanos. Secretaria Nacional de Cidadania. Diretoria de promoção de Direitos de Lésbicas, Gays, Bissexuais, Travestis e Transexuais. Brasil: MDH, 2018, p. 9. Access on october 12th, 2020. From: https://bibliotecadigital.mdh.gov.br/jspui/handle/192/1325

Photography and article by: Cristiano de Assis

Model: Rizete Alexandre do Nascimento

MORALITY

Category that exposes the conflituous dicotomy between two very common representations of old people: wise and villain, gentle and bitter, silly and stubborn.

Previous page: Photo of a protester in a public demonstration in Sao Paulo.
Cristiano de Assis, 2019.

Allen, Grant. (1893). *Mr. Grant Allen's New Story 'Michael's Crag.' With ... marginal illustrations in silhouette, etc.* British Library. Digitised image from page 113

existence spectra

existence spectra

Article and photography by: Suzanne Tanoue

Model: Chiaki Tanoue

Between the extremes of wisdom and degeneration, there are endless nuances among the lives of old people. Ideal oversimplifications cannot express them.

102 years old Chiaki Tanoue is kind of a hit on Instagram. Her granddaughter, the journalist and gerontology student Suzanne Tanoue (30) chronicles her daily life and posts pictures of her frequently on social media for about five years. Photos and videos gain hundreds of likes and comments. Most of them contain what we interpret as compliments: "Aw, how cute is your nana!", some say; "How fine she is... for her age!", others say.

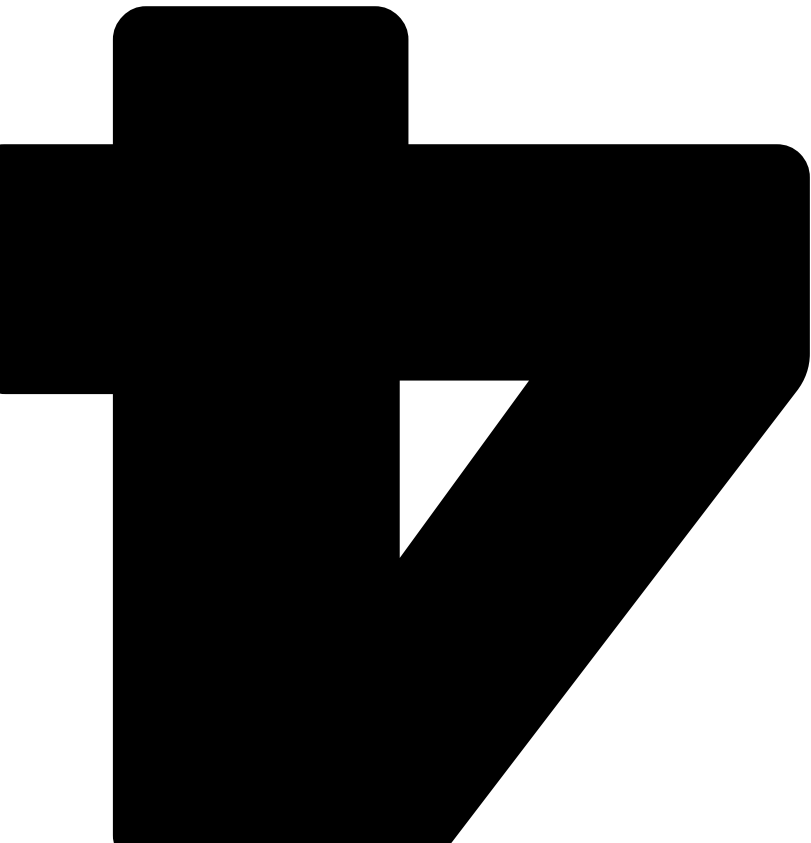
At first, such comments can sound like affectionate ways to refer to Chiaki. But the scoping review that guide this book draws attention to the need for investigation about the possible effects of positive stereotypes - which grants old people with immaculate, essentially good and wise features.

On the imminent opposite side of the spectrum, lay the notions of degradation and loss throughout the ageing process and old age itself, as we previously approached on this book (see page 21). Thus, according to the review, old people would act in a way so they would put themselves away from the negative extreme and would forge their way of living into the positive extreme. Also, this strategy is seen by them as the only way to feel accepted as part of society.

Away from the lenses and delimitations of Suzanne's framework, there are tensions, pain, boredom, joys and wins in her grandmother's life that are way more complex than a profile on social media can show and explore.

Hence, the following pages picture an attempt to show, outside of Instagram, the complexity of Chiaki's existence and daily life, throwing light on the representation of the ageing process beyond both negative and positive stereotypes.

Finally, a collage made from comments on Chiaki's pictures on Instagram, that reinforce those stereotypes, exposes the tension between the traps among what is lived and what is recorded, with implications about the perceptions. Those implications are randomly built, especially in contemporary means of communications.

Apesar da fragilidade, a sua grandeza se
reflete ao chão que a reverencia por nós.
Parabéns vovó
fragilidade,
Que coisa mais fofaa
Aproveiteeee mto ela!! <3
Lindinha
"Despite her frailty..."
"How cute!"
"Enjoy her while you can!"
"Congratulations!"

AGE ROLES

The common element among the findings gathered in this category is old age denial. In other words, it's the notion that there are proper attitudes, appearance and features for old people. According to the findings, such old age features and signs should be, by any means, avoided. In societies that understand youth as a moral value*, therefore, to look and to act old mean to fail - so this failure should be punished and repaired. One cannot be old. Old people are always other people.

*Debert, G. G. (2010). A dissolução da vida adulta e a juventude como valor. Horizontes antropológicos, 16, 49-70.

WORD SEARCH

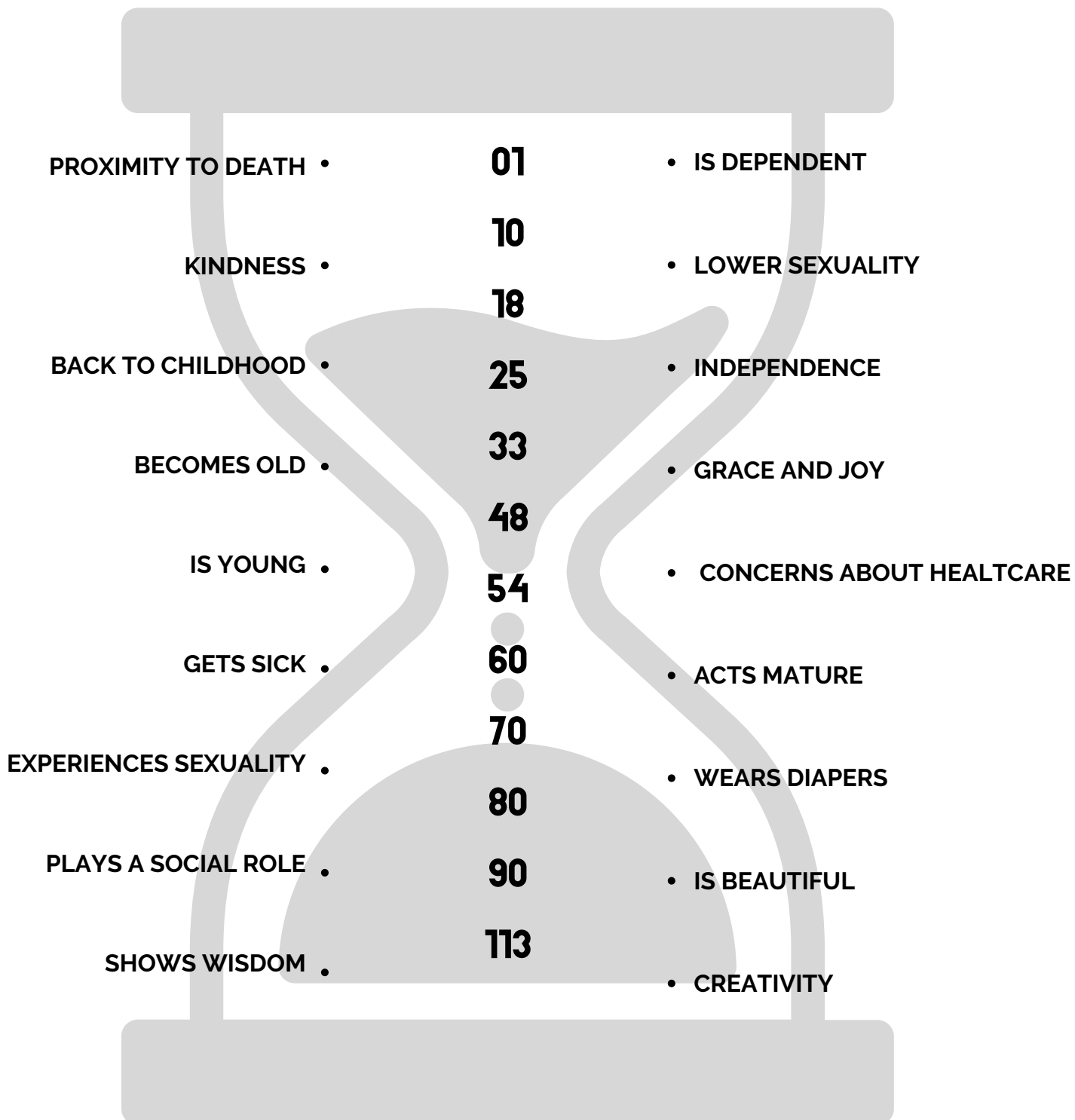
FIND THE BETTER TERMS TO REFER TO OLD PEOPLE AND OLD AGE WITHOUT SAYING THOSE WORDS

E	E	N	R	O	R	E	T	I	R	E	E	E	A
S	U	P	E	R	A	D	U	L	T	S	L	I	G
S	W	E	E	T	A	C	E	T	L	O	T	E	N
G	E	R	O	N	T	O	L	E	S	C	E	N	T
Y	L	R	E	H	T	O	M	D	N	A	R	G	N
T	E	C	G	O	L	D	E	N	A	G	E	R	L
M	N	I	G	T	L	U	D	A	R	E	D	L	O
Y	A	R	A	U	E	G	A	D	R	I	H	T	G
N	A	T	E	X	P	E	R	I	E	N	C	E	D
E	T	A	U	N	G	R	A	Y	P	O	W	E	R
E	N	I	W	R	S	I	L	V	E	R	B	G	A
G	T	R	N	R	E	E	Y	L	R	E	D	L	E
G	S	E	E	D	B	O	O	M	E	R	E	L	T
R	S	G	S	E	G	A	S	R	H	R	W	I	T

OLDER ADULT, GRANDMOTHERLY, SAGES, MATURE, SUPER ADULTS, GERONTOLESCENT, SILVER, SWEET, BOOMER, GRAY POWER, RETIREE, GOLDEN AGE, THIRD AGE, ELDERLY, EXPERIENCED, GERIATRIC.

CONNECT THE DOTS

CONNECT THE AGE (IN NUMBERS) WITH THE FEATURE, ACCORDING TO WHAT IS APPROPRIATE FOR EACH AGE

Feature	Age	Feature
PROXIMITY TO DEATH •	01	• IS DEPENDENT
	10	
KINDNESS •	18	• LOWER SEXUALITY
BACK TO CHILDHOOD •	25	• INDEPENDENCE
BECOMES OLD •	33	• GRACE AND JOY
	48	
IS YOUNG •	54	• CONCERNS ABOUT HEALTCARE
GETS SICK •	60	• ACTS MATURE
EXPERIENCES SEXUALITY •	70	• WEARS DIAPERS
	80	
PLAYS A SOCIAL ROLE •	90	• IS BEAUTIFUL
SHOWS WISDOM •	113	• CREATIVITY

AGE ROLES

AGE IS A LENS

There are many possible forms of being old and getting old, resulting from the interaction between personal paths ahead of the aspects that establish the collective: social, cultural, environmental, genetic, biological, economic, political, temporal and/or geographic. Age is a lens, socially built and culturally determined. It can, for example, be chronological, related to the passing of time, or it can be felt, when it's related to subjectivities. In general, the results from the scoping review point out to the existence of radically negative and stereotyped conceptions revolving around old people and their ages. From the creation of the old age taboo, it brings up a very prominent phenomenon in capitalist and western societies, like in Brazil: old age denial and the consequent identity crisis

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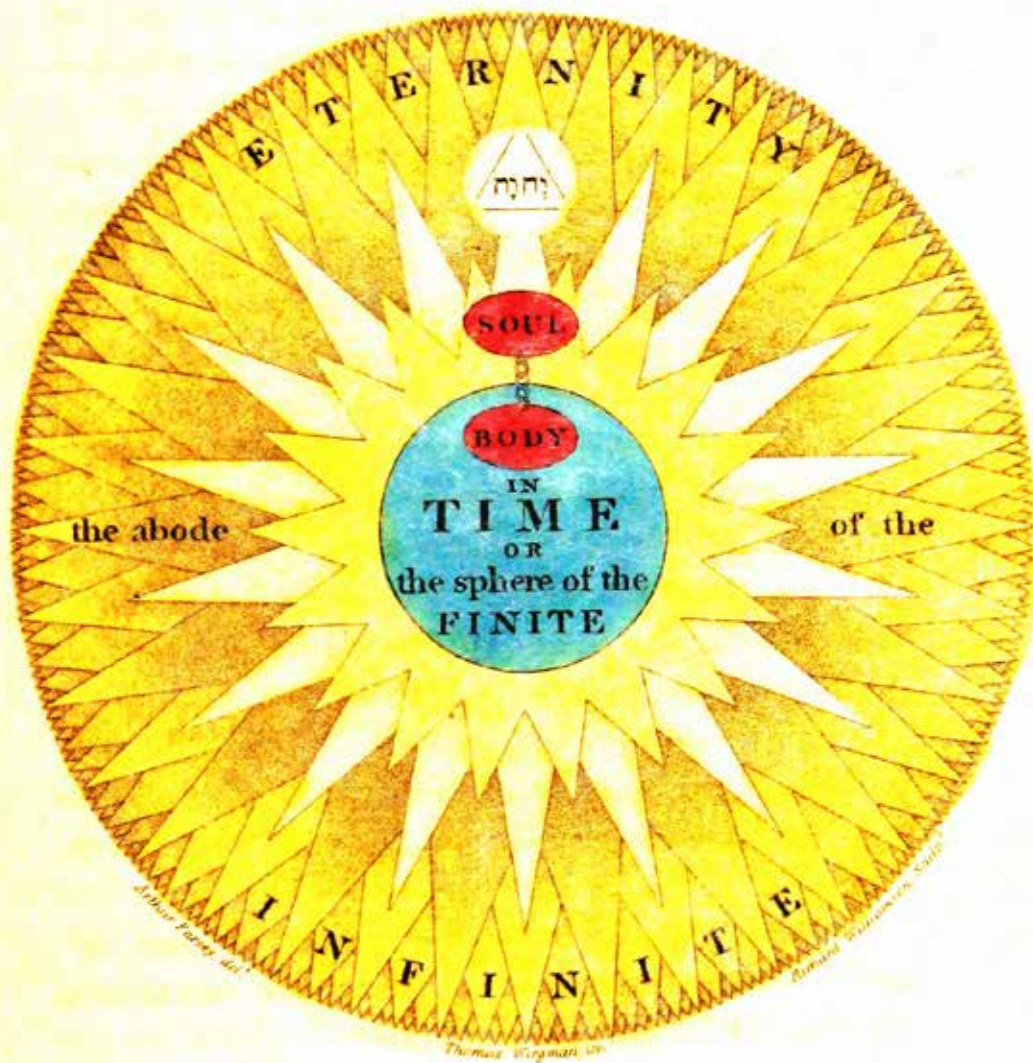
Model: Marlene Fernandes Zinetti

Wirgman, ThomaS. (1838). *Mental Philosophy. Part I. Grammar of the five Senses; being the first step to Infant education*. British Library. digitised image from page 135 .

Such misconceptions towards old age, albeit radically negative or positive, are very distant from a representation of the elemental heterogeneity that is to be human. In a vicious circle of identity crisis, “old” becomes simply an adjective that should be avoided, no matter what. Old people do not feel old, do not identify as old. At least not with the highly broadcasted notions through media outlets. At the same time, they are not young, considering that law and public policies are categorical: in Brazil, every person that gets to be 60 years old is, in fact, old. Who is this person, though? This chimerical creature who, in order to survive, orchestrates a youthful spirit trapped in an old person’s body? What is appropriate for their age? And what ages does really count, through time and social configuration: the one they feel or the one on their ID? The range of possibilities available to register the passing of time is limited and limiting. It is organized from oversimplified and debatable conceptions, and cannot rely necessarily on facts or reality. Cultural values of the society one belongs to coat and set the tone on the comprehension of bodies’ biological ageing, and it can be a source of conflict as well as solutions. If, from the 20st century, chronological age formally unites and organizes us, what will separate us, after all? If not age, what?

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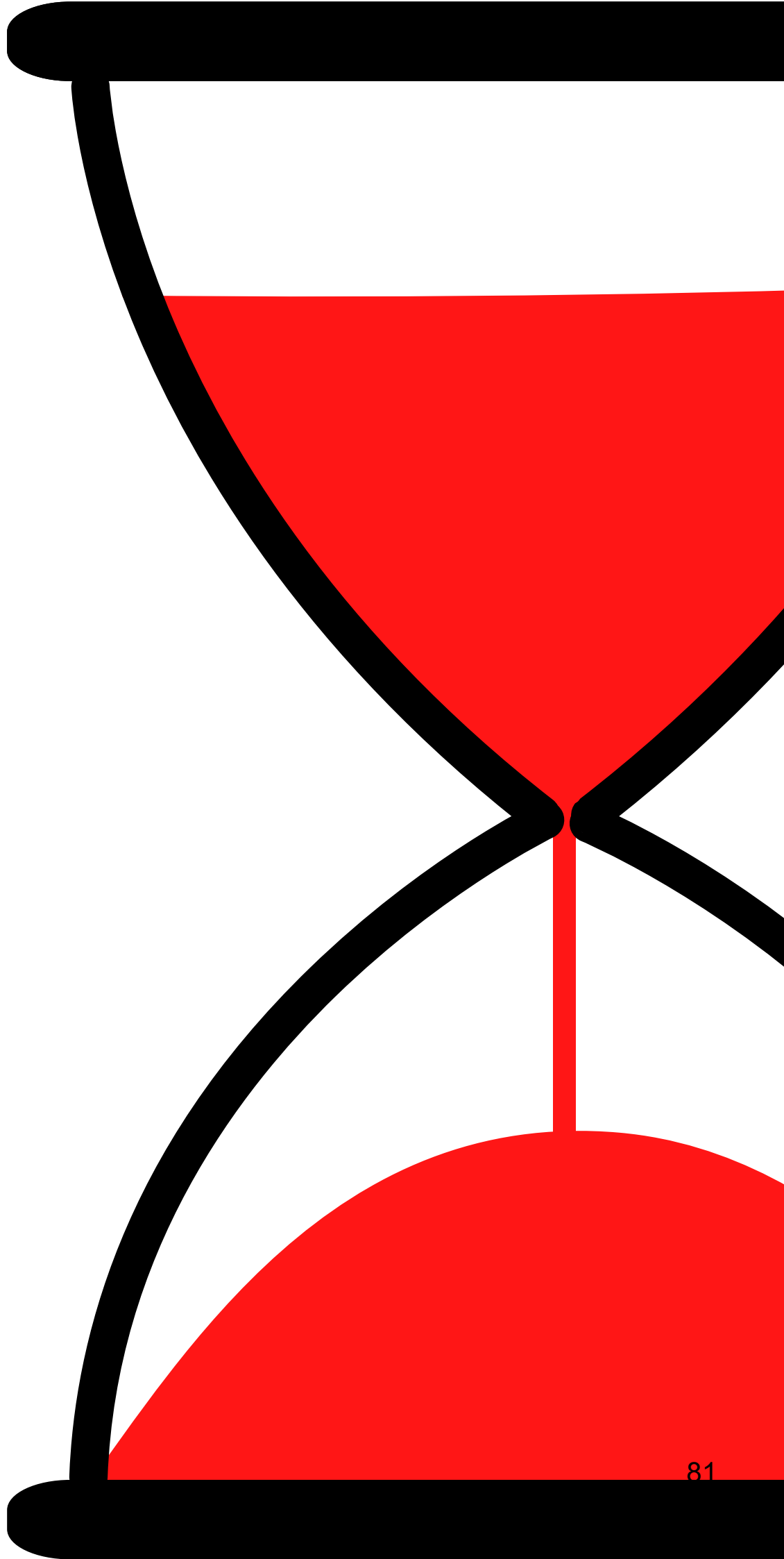
*Debert, G. G. (1999). *A reinvenção da velhice: socialização e processos de reprivatização do envelhecimento*. Edusp.

We were interested in investigating the euphemisms and language subterfuges that are used in order to run away from terms such as “old person” or “old age”. It goes from the traditional term “senior” to the inventive “gerontolescent”. We noticed that such expressions are associated with specific old age models: in a white, upper middle class, urban, schooled and mostly digitally connected context. Specially if it is heteronormative. Notably, this model is the main target for products, services and businesses interested in the so-called “silver market”. Knowing that such definitions and mentalities, that are so commonly used by and for us, do not comprises all the other models of being old, let’s take a look at it with another perspective: contrasting it with representations of other societies, other cultures, other times, other places. Specifically, native-american societies pictured by painter George Catlin (1796-1872). Is it disturbing? Do we question it? Do we naturalize it?

George Catlin, *Stu-mick-o-súcks, Buffalo Bull's Back Fat, Head Chief, Blood Tribe*, 1832.

Third Age

George Catlin, *Stán-au-pat, Bloody Hand, Chief of the Tribe*, 1832, oil on canvas, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr., 1985.66.123

Mature

Gerontolescent

George Catlin, *Wán-ee-ton, Chief of the Tribe*, 1832, oil on canvas, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr., 1985.66.72

George Catlin, *Wée-ke-rú-law, He Who Exchanges*, 1832, oil on canvas, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr., 1985.66.121

Super Adult

George Catlin, *Eé-shah-kó-nee, Bow and Quiver, First Chief of the Tribe*, 1834, oil on canvas, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr., 1985.66.46

Grandmotherly

George Catlin, *Kid-á-day, a Distinguished Brave*. Smithsonian American Art Museum and its Renwick Gallery. 1834

Golden Age

Senior

George Catlin, *Sha-có-pay, The Six, Chief of the Plains Ojibwa*, 1832, oil on canvas, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr., 1985.66.182

Experienced

George Catlin, *Chée-ah-ká-tchée, Wife of Nót-to-way*, 1835-1836, oil on canvas, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr., 1985.66.197

George Catlin, *Mee-chéet-e-neuh, Wounded Bear's Shoulder, Wife of the Chief*, 1831.

Silver

George Catlin, *Sha-kó-ka, Mint, a Pretty Girl,* Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr., 1832.

George Catlin, *Wee-tá-ra-shá-ro, Head Chief of the Tribe*, 1834, oil on canvas, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr., 1985.66.55

Elderly

George Catlin, *A'h-tee-wát-o-mee, a Woman*, 1830, oil on canvas, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr., 1985.66.244

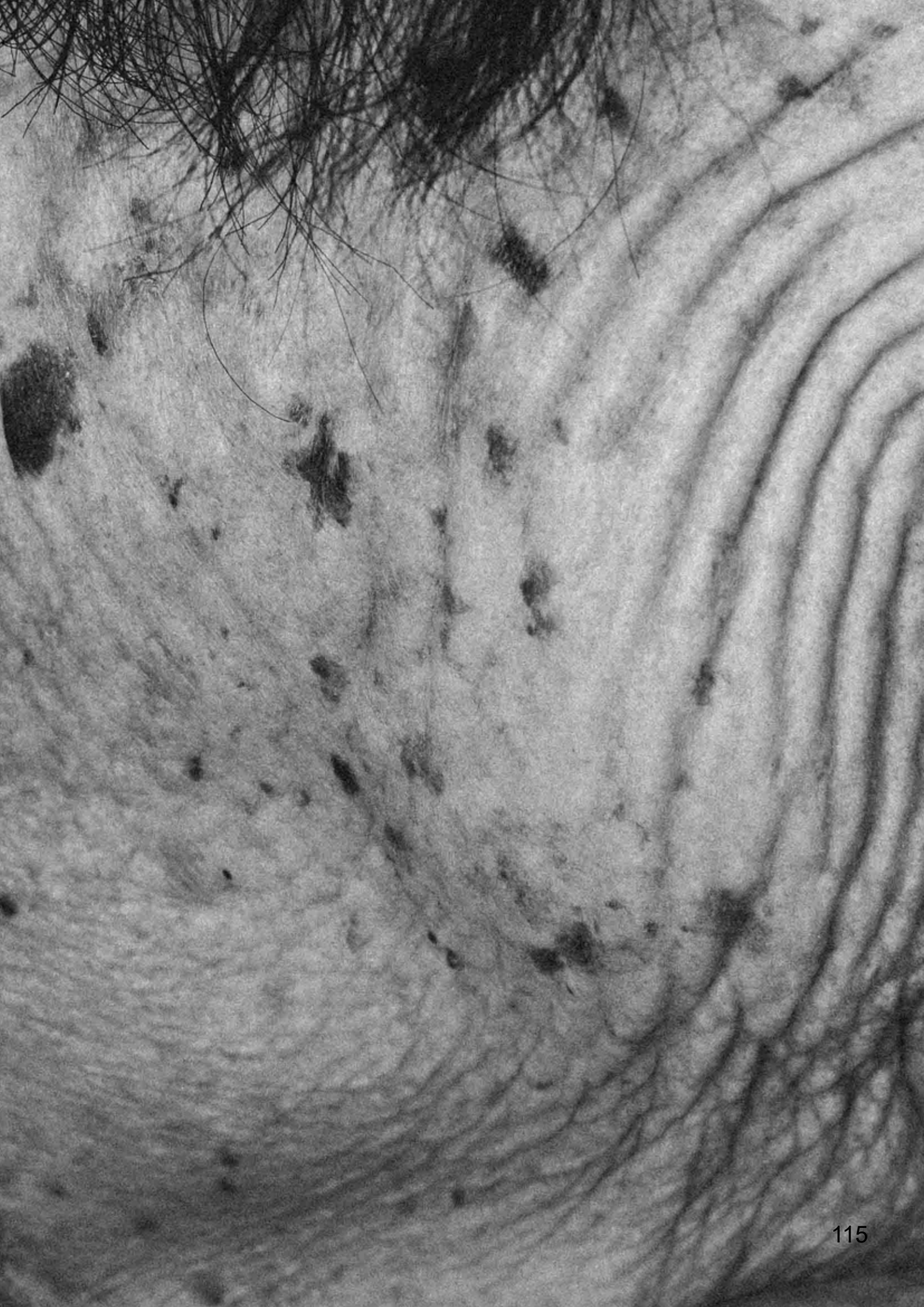
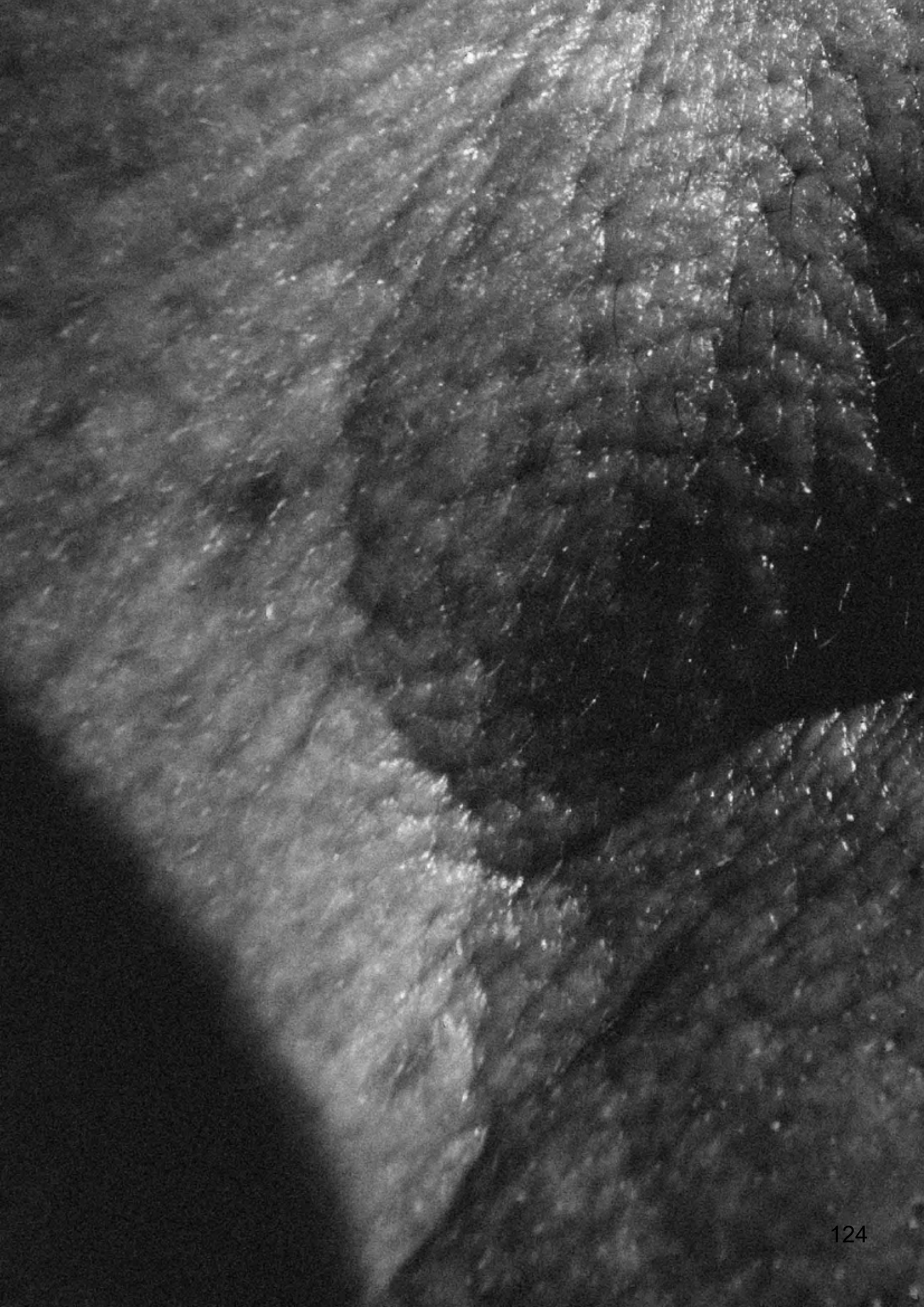
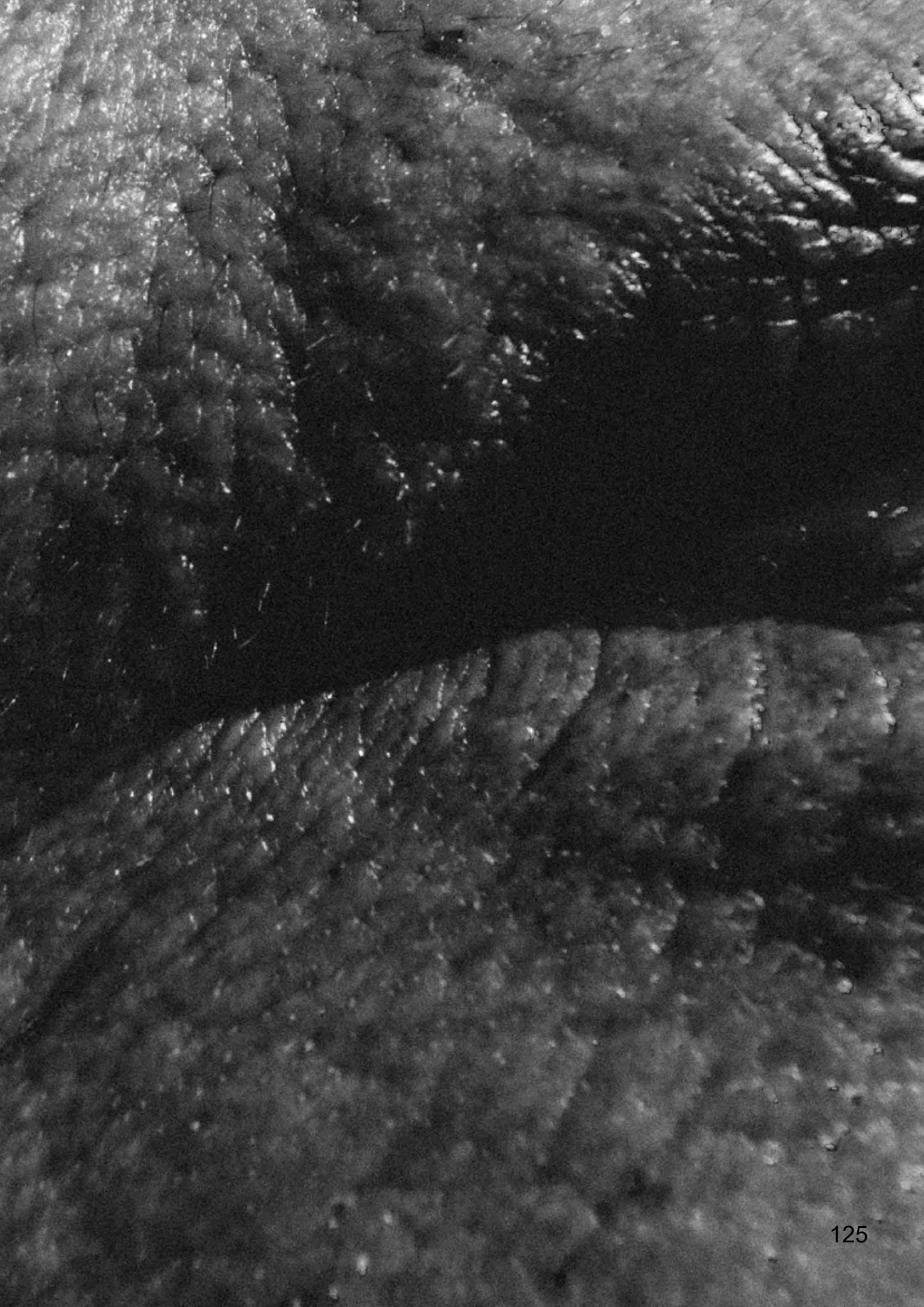
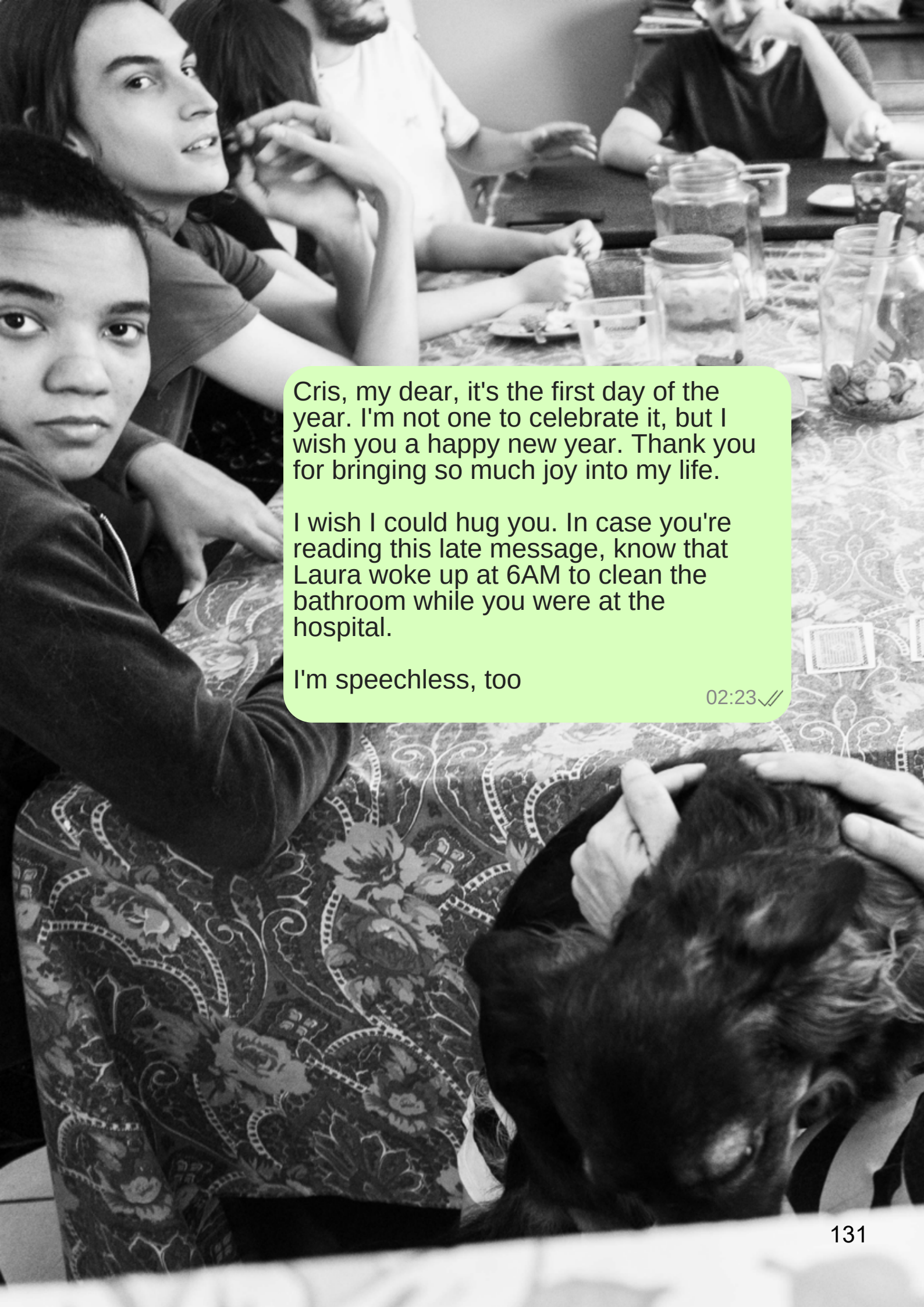
Gray Power

George Catlin, *Eh-toh'k-pah-she-pée-shah, Black Moccasin, aged Chief.* Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr., 1832.

PRODUCTIVITY AND SOCIAL PARTICIPATION

The last analysis category articulates narratives and oversimplifications that depicts old people as useless, stuck in the past. Like they were a burden to society - to which they do not contribute anymore. Following this train of thought, old people would be fated to one specific place: a facility.

PRODUTIC TIVITY & SOCIAL PARTICIP ATION

We
associate
old age
with the end of life. Old age
is not the end. Death is the end. And we
can even question it. Anyway, we also associa-
te old age with death. But to be old is not to be
dead. Death is the end of life, and life comes to an
end at any age for all living beings. From notions that
push old people into isolation, useless-
ness or towards their past, we are
interested in nurturing symbolic
representations aligned with purpo-
ses and meanings, running away
from things that are generic, dichoto-
mous or simplistic. We understand that
myths and stereotypes are like magic lenses
that rule out everything that makes up rich
human diversity, and over-focuses solely on
radical notions, generally linked to negati-
ve aspects. To picture old age
from a point of view that only sees
losses and degenerations is to
disregard everything that makes up
the myste- rious and complex experience of
being alive and being human. Subjectivity, meaning,
affection, relationships, exchanges, mistakes, conquers,
purpose, dreams, questions. All the singularity that stems
from one’s relationship with oneself and the world,
that is poignant when it comes to the definition
that each person elaborates on their
own experience
with the
passing of
time.

Photography: Suzanne Tanoue
Models: Chiaki Tanoue, Luzia Tanoue,
Lucia Tanoue e Suzanne Tanoue
Text and image editing: Cristiano de Assis

Tributes

MOM, IT'S CHRISTMAS!

Cris, my dear, it's the first day of the year. I'm not one to celebrate it, but I wish you a happy new year. Thank you for bringing so much joy into my life.
I wish I could hug you. In case you're reading this late message, know that Laura woke up at 6AM to clean the bathroom while you were at the hospital.
I'm speechless, too
02:23

Sou livre!
Sou livre para ser alegre
Sou livre para exercer autonomia
Sou livre para ser rebelde
Sou livre para ser extrovertida
Sou livre para me descobrir
Sou livre para ser curiosa
Sou livre para me redescobrir
Sou livre para amar a natureza
Sou livre para ser Eu.
Eliana

Grupo EAPS uptaded their cover photo.

April 18, 2020.

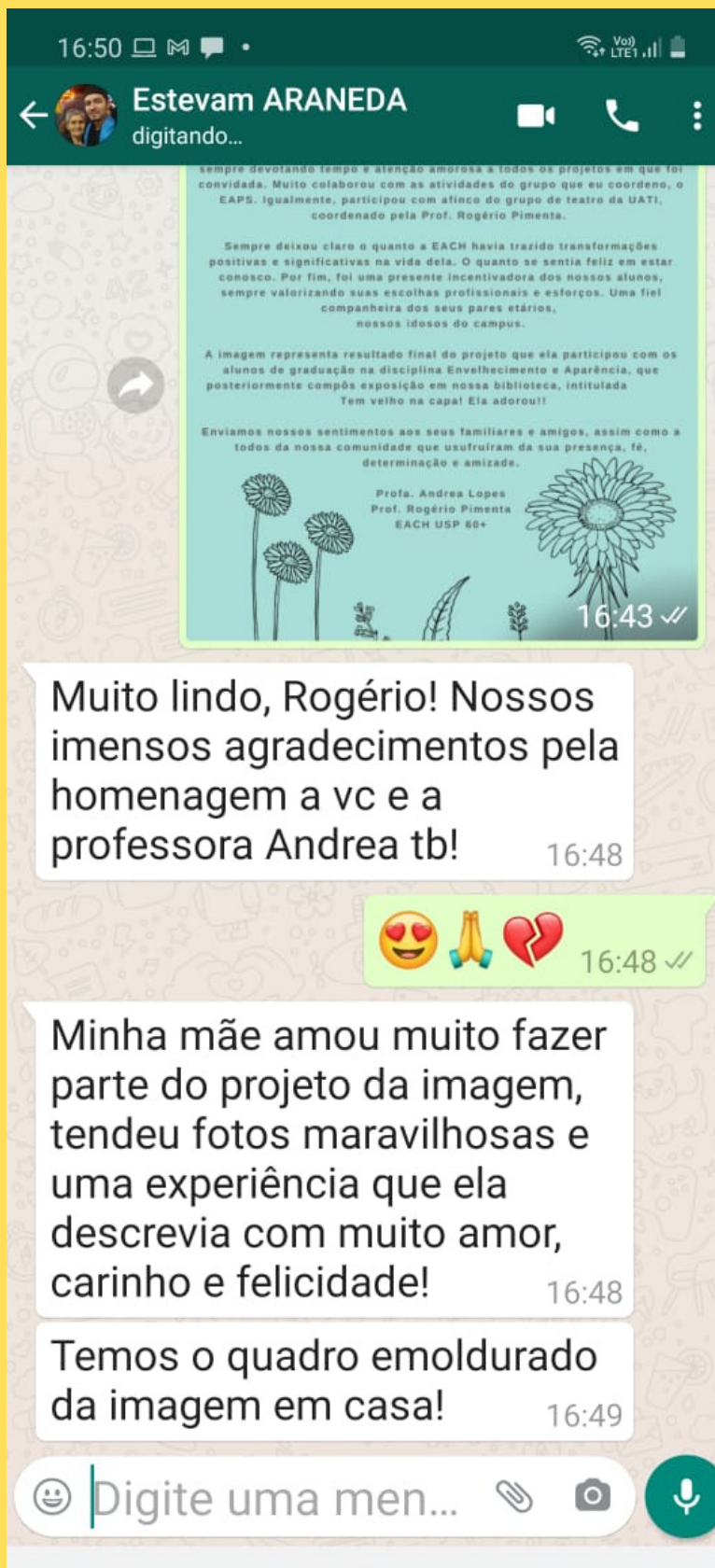
EAPS Pro-old people campaign!

Please share!

We are proud to start our campaign with the model of all EAPS models:

Eliana Löw. Gorgeous, stunning!! Full of life and magical powers!!

A warm hug from all EAPS members, who love and admire you dearly.

We are with you, always!

Beautiful, Rogerio! We are deeply thankful for the tribute, for you and for Professor Andrea as well!

My mother really loved being part of the Image project, which resulted in beautiful pitcures and in an experience which she described with affection, love and happiness!

We have this picture framed at home.

Message from Estevam, Olga's son.

To these four women, who teach us so much to reflect and discuss myths and stereotypes about old age and ageing.

Olívia Martins Castanheira Lopes

Photography and diagrammation: Andrea Lopes

Cristina Ribeiro

Photography: Cristiano de Assis

Eliana Löw

Photography: Cristiano de Assis
Poem: Murilo Lino

Olga Angelina Araneda

Production: Luilca de Souza, Amanda de Moura, Lucélia Arnault Santos, Natalia Costa de Oliveira and Andrey de Abreu

by appearance order

Synthesis

chance

1 Unpredictable set of facts or events that has no rational or logical justification: "[...] they barely exchanged words , when an unexpected chance brought them together unwillingly".

2 An uncertain event; casualty; eventuality.

3 Fate's decree.

4 Fortuitious case; accident.

5 PHYLOS Event that shows certain unpredictability level to the human knowledge, facing the nature of objective world, ruled by laws marked by an extent of oscilations and probabilities, as well as a measurable frequency of uncertainty and indeterminatcy

adv

Hipotetically, by chance; possibly, probably.

EXPRESSÕES ao acaso: by chance, at random, inadvisedly.

Unmotivated, the coach fielded the team at random.

By chance: unexpectedly, fortuitously, unpredictability: "Have you ever tasted, by any chance, the jealousy, the despair, the madness that lead us to the loved object?".

Dicionário Michaelis, 2021

No place for chance:
A Fairy Tale

Once upon a time, in a kingdom far far away, there was Chance, the lord of destiny. He inadvertently ruled everything and everyone's lives, all the time. He dictated ages, pleasures, moral, finitude. Likewise, he determined who must do what, who could be who, who should take part in what. Degeneration and Improductivity, a common couple, in their formation furiosity, set the tone for the processes' cadency, which Change wonderfully conducted, facing his eventual and unintended view of the world. Their subjects, the Myths and Stereotypes, praised and loved him. Despite his raw strenght and the weight of his odd truth, as well as his invisibility, he made everything look sublime, an act of sincere fate and acute honesty. Once, Chance faced Consequence and her army of dissatisfactions. Vividly, he wielded his decrees and shouted: "Get out! Get out of here, Consequence! Get out from my most precious kingdom!". Trying to subordinate them to the laws of probability, Chance wielded his sword of misfortune and ordered them to leave. Consequence, hovering the field of generalizations that sustained Chance's feet, threw tons of magic diversity-oriented powder towards him. In an desperate attempt, Chance lost track, and tried to escape from the cloud that suffocated him. Part of the Myths ran away. Other part of the Stereotypes suddenly dismantled. All the remaining subjects gathered with their commander, trying to protect him. Fortunately, one by one, the king and its kingdom became shining stars that, even nowadays, light hearts and minds of those who started living in that new kingdom.

So, Diversity lived happily ever after.

The End

Photography and writing: Andrea Lopes, for all of us from EAPS Group.

EDITORIAL TEAM

Cristiano de Assis

Photographer

EAPS' group member. Gerontology student at University of São Paulo. Theatre student focused on scenic lighting design at SP Escola de Teatro. Bookbinder.

deassis@usp.br

linkedin.com/in/cristianodeassis/

Suzanne Tanoue

Journalist, photographer and documentarist

EAPS' group member. Gerontology student at University of São Paulo. Holds a bachelor degree in Social Communications - Journalism.

suzannetanoue@usp.br

linkedin.com/in/suzanne-tanoue/

Andrea Lopes

Anthropologist

EAPS' founder and coordinator. Professor and researcher at University of São Paulo's Gerontology and Textile and Fashion Programmes.

eaps@usp.br

sites.usp.br/grupoeaps

Patrícia Yokomizo

Textile and Fashion graduate

EAPS' founder. Holds a bachelor degree in Textile and Fashion and a Masters degree in Gerontology, both from University of São Paulo.

yokomizops@gmail.com

@yokomizops

linkedin.com/in/patriciayokomizo/

facebook.com/yokomizops

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Credits

Cover and back cover images
Suzanne Tanoue | photography
Cristiano de Assis | layout and art
Chiaki Tanoue | cover model
Luzia Tanoue | inside cover model

Authors
Cristiano de Assis | writing, editing and photography
Suzanne Tanoue | writing, editing, photography, translation into English and final review
Patrícia Yokomizo | curatorship and translation into Spanish
Andrea Lopes | writing, editing, photography and curatorship

Translators
Andrea Lopes e Suzanne Tanoue | translation into English and review
Milton Rocha e Patrícia Yokomizo | translation into Spanish and review

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Onde o Acaso Não Tem Vez

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